

COMPOSITIONS POUR HARPE

PAR

CHARLES OBERTHÜR

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„ 24. Préludes dans tous les tons (Supplément à la Méthode) 2 Cahiers . . chaque
The Major and Minor Scales (Tonleitern in Dur und Moll)

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- Op.
30. Souvenir de Boulogne, Nocturne
92. Eugenia, Etude caractéristique
114. Stray leaves, 3 Sketches
122. 3 Mélodies
123. La Grâce, Impromptu
150. La Sylphide, Morceau caractéristique
168. *Reichardt's Song*. Thou art so near and yet
so far (Du liebes Aug') transcr.
178. Hommage à Milton, 3 Mélodies
181. Le Réveil des Elfes, Morceau caractéristique
182. A fairy Legend
183. *Erin, oh! Erin*, Mélodie irlandaise favorite
185. Miranda. Scena senza parole
195. Les Gracieuses. 3 Mélodies favorites
207. Air Russe (Le Sarafan)
219. Clouds and Sunshine. Musical Illustration
304. Graziella, Caprice
305. Fleur de Lys, Mélodie
327. Un Songe, Poésie musicale
328. Olympia, Caprice

Fleurs de *Jules Schulhoff*, Morceaux élégants:

- Nr. 1. Le Zéphyr, Romance
„ 2. Nocturne, Op. 11
„ 3. La Naïade, Mélodie
„ 4. Chanson à boire, 2^{me} Impromptu, Op. 8
„ 5. Elégie, Marche funèbre
„ 6. La Berceuse, 4^{me} Impromptu
„ 7. Confidence, 1^{er} Impromptu, Op. 8
„ 8. Polouča, Mazurka en La mineur

Sérénade de *Gounod*

Méditation de *Gounod*

Les Gouttes d'eau, Caprice-Etude de *J. Ascher*.

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Walther's Preislied. von *R. Wagner*

Hymnes sacrés

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Philomèle. Paraphrase

Le Sylphe, Morceau gracieux

La Sérénata de *G. Braga*

2 HARPES.

- Op. 297. Amadis, Duo

HARPE AVEC ACC. DE PIANO etc.

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31. Réminiscences italiennes, Duo pour Harpe et
Piano
42. Souvenir de Schwalbach, Nocturne pour Harpe
et Violon (ou Cello, ou Flûte, ou Cor) chaque
56. Martha, Fantaisie pour Harpe et Piano
90. Mon Séjour à Darmstadt, Nocturne pour Harpe
et Violon (ou Cello, ou Cor) chaque
90. Mon Séjour à Darmstadt, Nocturne pour Harpe
et Violon et Violoncello (ou 2 Violons, ou 2
Violoncelles, ou 2 Cors) chaque
141. Obéron, Grand Duo pour Harpe et Piano
172. Un Ballo in Maschera, Souvenir pour Harpe et
Piano
297. Amadis, Duo pour Harpe et Piano
299. Berceuse pour Harpe (ou Piano) et Violon
299. Berceuse, arr. en Duo pour Harpe et Piano,

Gesang der Rheintöchter aus Götterdämmerung, für Harfe und Piano

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„ 3. *Schulhoff*, Marche funèbre, Elégie

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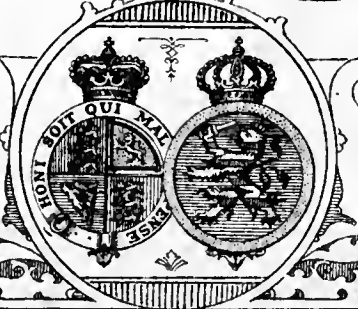
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- " 2. Chopin. Op. 35.
- " 3. Schulhoff. Elégie, Marche funèbre

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STEIL, W. H. Air de Beethoven

M
117
023
op. 183
1890

à son Elève Miss E. C.

ERIN, OH! ERIN

Melodie irlandaise favorite

TRANSCRITE POUR

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ERIN, OH! ERIN.

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HARPE

Moderato.

mf

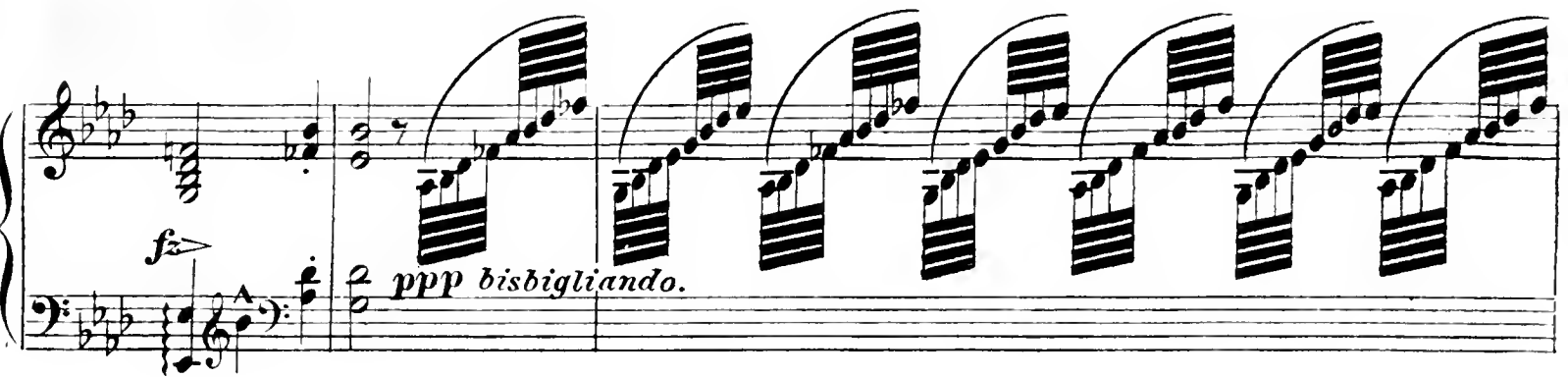
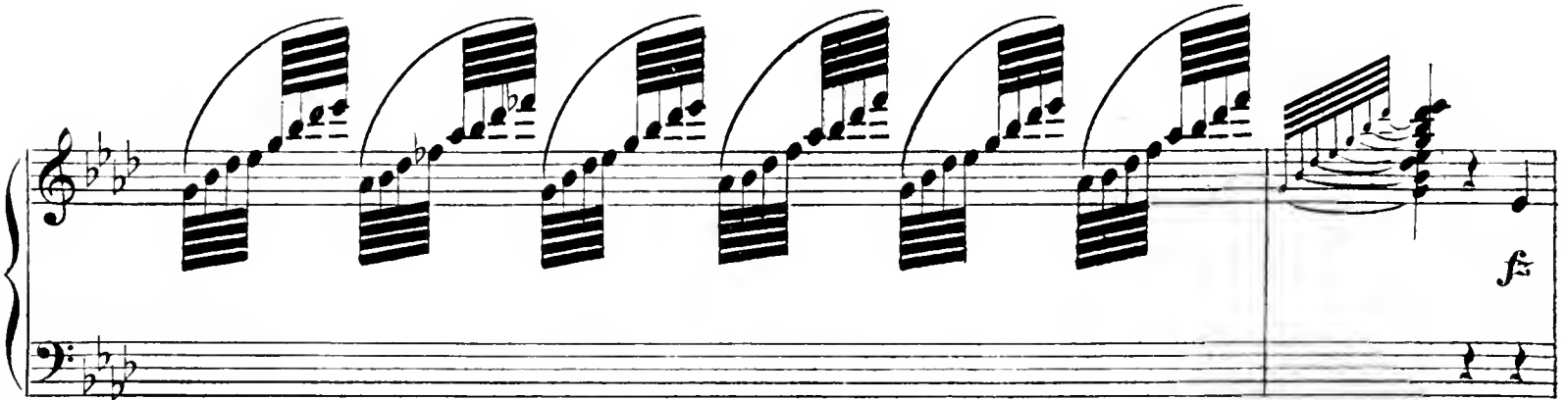
pp delicato. (F#)

f

mf

(D# F#) (C#)

f



Sostenuto e espressivo.

First system of musical notation. The right hand (RH) plays a melody with eighth and sixteenth notes, while the left hand (LH) provides a harmonic accompaniment with chords and single notes. A hairpin crescendo is shown above the RH staff, and the label "L.H." is placed above the LH staff.

Second system of musical notation. The RH continues the melodic line with some grace notes. The LH features a more active accompaniment with eighth notes. The word *dolce.* is written above the RH staff, and *ben legato.* is written above the LH staff.

Third system of musical notation. The RH has a melodic phrase with a fermata. The LH accompaniment consists of chords and single notes. The word *cres.* is written above the LH staff, and *dolce.* is written above the RH staff.

Fourth system of musical notation. The RH plays a continuous melodic line. The LH accompaniment is more rhythmic, featuring eighth notes. The word *cres.* is written above the LH staff.

Fifth system of musical notation. The RH features a complex, rapid melodic passage. The LH accompaniment is also active. The word *p legato.* is written above the LH staff, and *cres.* is written above the RH staff.

Allegro.

Allegro molto.

The musical score consists of five systems, each with a treble and bass staff. The first system begins with a forte (*f*) dynamic. The second system continues the melodic line in the treble staff. The third system features a key signature change to two flats (B-flat and E-flat) and includes dynamic markings *f*, *p*, and *s*. The fourth system continues the melodic development. The fifth system concludes with a key signature change to one flat (B-flat) and includes dynamic markings *f*, *p*, and *s*. The score is written in a style typical of early 20th-century piano literature.



S

Cadenza.

fz

veloce.

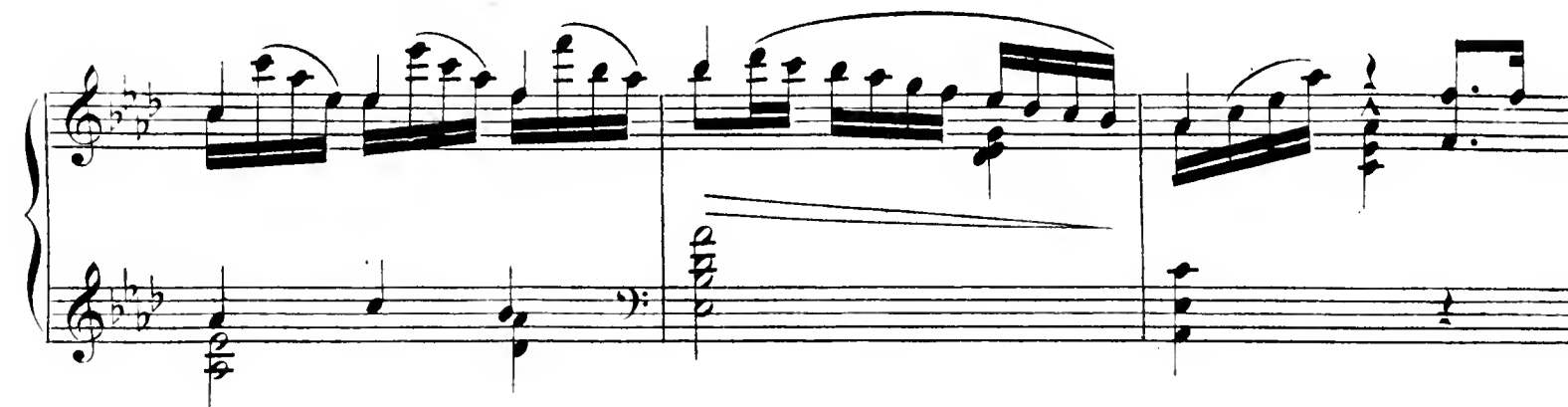
molto sosten.

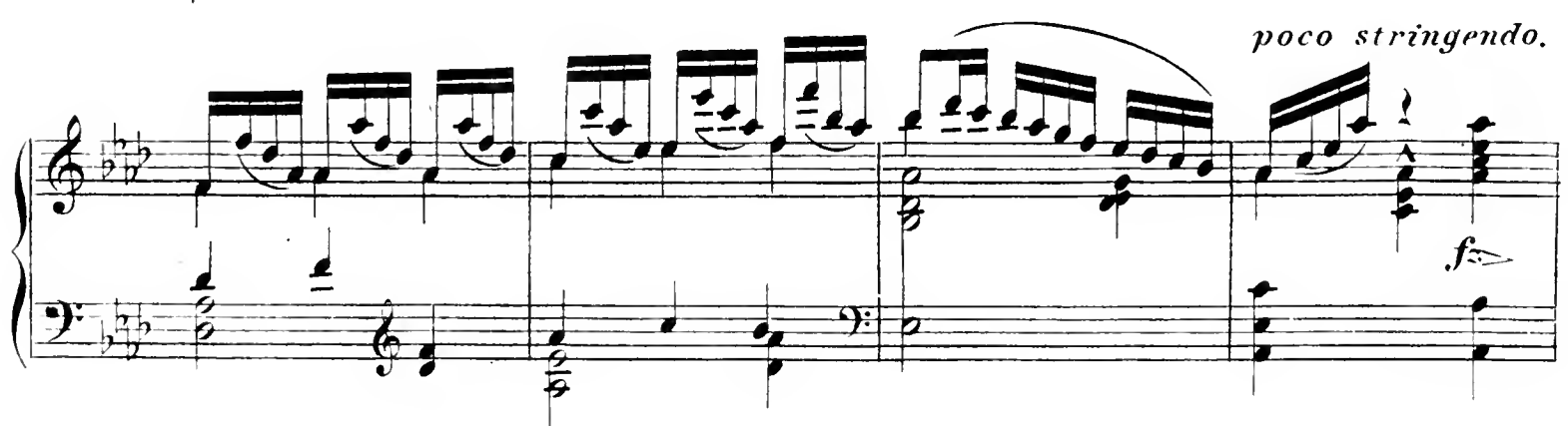
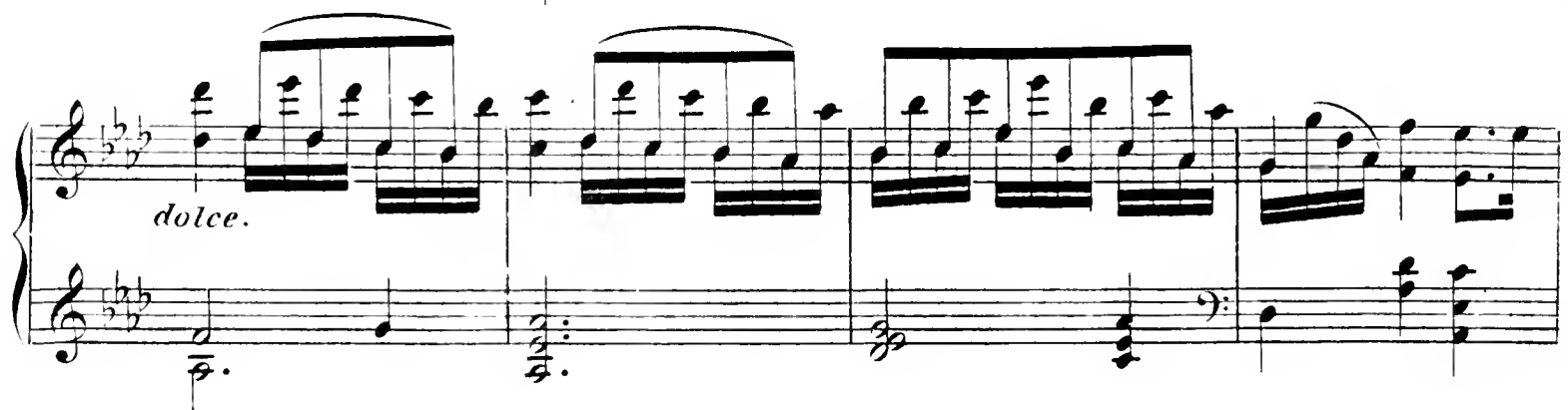
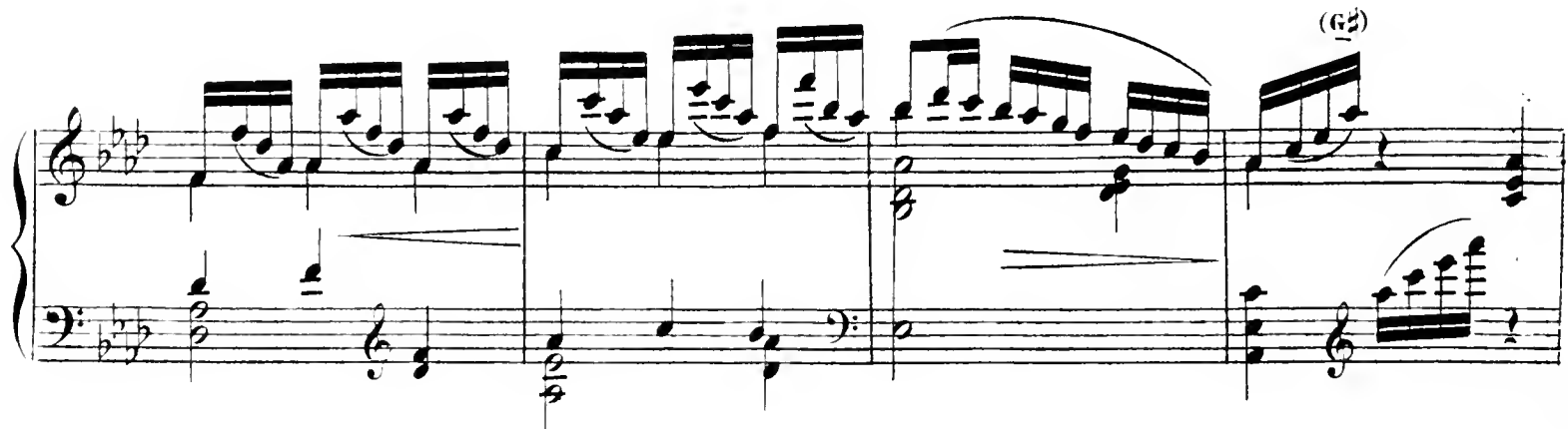
fz

a Tempo.

mf

(F#)





First system of musical notation, featuring a treble and bass staff. The treble staff contains a series of eighth-note chords and single notes, with some notes beamed together. The bass staff has a few notes, including a low C and a low G. Dynamics include *f* and *ff*.

Second system of musical notation. The treble staff continues with eighth-note chords and single notes. The bass staff has a few notes, including a low C and a low G. Dynamics include *f* and *ff*.

Third system of musical notation. The treble staff contains a series of eighth-note chords and single notes, with some notes beamed together. The bass staff has a few notes, including a low C and a low G. Dynamics include *f* and *ff*.

Fourth system of musical notation. The treble staff contains a series of eighth-note chords and single notes, with some notes beamed together. The bass staff has a few notes, including a low C and a low G. Dynamics include *f* and *ff*.

Fifth system of musical notation. The treble staff contains a series of eighth-note chords and single notes, with some notes beamed together. The bass staff has a few notes, including a low C and a low G. Dynamics include *f* and *ff*. The system concludes with the word *FINE.*

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„ 72. Gretchens Gebet vor dem Bilde der
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„ 85. Il Papagallo, Souvenir de Naples

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l'auteur du Ballet La Fille du Danube

„ 89. Souvenir de Pischek, Fantaisie
Souvenir de Bochsá, Mosaïque musicale, facile
et brillante

Barcarola

Hungarian March

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Harpe seule.

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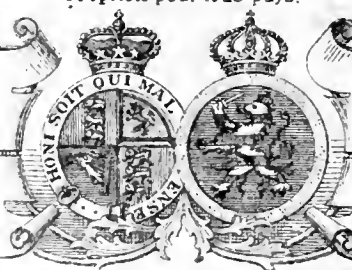
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